



Progress Energy

Center for the Performing Arts

MEYMANDI CONCERT HALL
TECHNICAL PACKAGE

REV. November 2011

-
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GENERAL INFORMATION

VENUE INFORMATION:

The Meymandi Concert Hall hosts events from community programs to numerous regional companies including the North Carolina Symphony. Three additional halls, Raleigh's Memorial Auditorium, The Fletcher Opera Theatre and The Kennedy Theatre, are also a part of the Progress Energy Center for the Performing Arts.

LOCATION:

The Meymandi Concert Hall is located at the southern end of Fayetteville Street, downtown Raleigh, between Salisbury, South, and Wilmington Streets.



GENERAL INFORMATION

Directions to the Progress Energy Center for the Performing Arts

- [From I-40 / West Raleigh](#)

Take I-40 East toward Raleigh. From I-40 take exit 298-B. Turn right on South Saunders St. Go 1.5 miles north on S. Saunders St. Turn right onto South St. Go 2 blocks. The Progress Energy Center for the Performing Arts is on the right.

- [From US-1 / Capital Blvd. / North Raleigh](#)

Take US-1 South into Raleigh. US-1 becomes Capital Blvd. Stay on Capital Blvd., crossing over I-440 (the Beltline). After you cross I-440 go another 3.4 miles south. Capital Blvd. becomes Dawson St. Go 10 blocks south on Dawson St. (0.8 miles). Turn left onto South St. Go 3 blocks on South St. The Progress Energy Center for the Performing Arts is on the right.

- [From US-70 / Glenwood Ave. / Northwest Raleigh](#)

From Glenwood Avenue / US-70, follow the US-70 E. signs toward downtown Raleigh. US-70 travels along Glenwood Avenue, turns onto Wade Avenue, then exits onto Capital Blvd. heading south. Capital Blvd. becomes Dawson St. Go 10 blocks south on Dawson St. (0.8 miles). Turn left onto South St. Go 3 blocks on South St. The Progress Energy Center for the Performing Arts is on the right.

- [From US-64 / New Bern Ave. / East Raleigh](#)

Take US-64 West toward Raleigh. US-64 becomes New Bern Ave. Follow New Bern Ave., crossing over I-440. After you cross I-440 go another 2.5 miles west. New Bern Ave. then becomes Edenton St. Go 1.2 miles on Edenton St., pass the State Capitol and turn left onto Dawson St. Turn left onto South St. Go 3 blocks on South St. The Progress Energy Center for the Performing Arts is on the right.

- [All Trucks / Show Transport / Deliveries](#)

From I-40 / I-440, take exit 298-B. Turn north on S. Saunders. Go 0.5 miles and bear right on S. McDowell. **To Meymandi Dock:** Drive 0.7 miles. Turn right onto South St. Turn next right on Salisbury. Dock is in Kennedy Theatre parking lot on left. **To Fletcher and Memorial Docks:** Drive 0.5 miles to Martin Luther King exit. At top of exit ramp, turn right on MLK. Turn left at second traffic light onto Wilmington. Second driveway on left leads into dock and parking area.



HOUSE POLICIES

- **Event Personnel:** A PECPA Production Supervisor must be present in the theatre for ANY activity within the building. A crew minimum of three (3) technicians is required for any event. For safety and security of the audience during an event, a minimum of three (3) ushers, one (1) uniformed police officer, and one (1) non-uniformed officer will be required.
- **Theatre Entrance:** Production personnel will most often enter through the doors at the rear of the building. Any building activity occurring during non-business hours (Mon-Fri, 8:00am-5:00pm) will require a door guard to be posted.
- **Parking:** Production personnel park in Lot F, a gravel parking area at the corner of Salisbury and MLK Blvd. Parking passes are arranged through the Production Supervisor. At no time will parking be allowed in the loading dock. Violators will be towed.
- **Decorating:** At no time shall decorations or equipment be placed in or on the building, walls or corridors, nor shall any signage be supported by nails, tacks, screws or tape on walls, doors, railings or woodwork without prior approval by the Production Supervisor. Painting, staining, or any other scenic treatment is not permitted in the theatre. Helium balloons are never allowed in the building.
- **Lobby Set-ups:** Arrangements for tables, chairs, skirting, easels or related items must be made in advance of the event with the Front of House Manager.
- **Food & Drink:** At no time are food and drink permitted onstage, in the house or control booths.
- **Smoking:** The entire building is a no smoking facility.
- **Telephones and Internet:** Phone and high speed data lines can be contracted for a client's needs in most areas of the complex.



HOUSE POLICIES

- **Delivery and Pick-up:** All deliveries must be scheduled with the Production Supervisor. Upon load out of an event, all related equipment and material must be removed. Anything left in the building subsequent to an event will be disposed of.
- **Expendables:** PECPA does not provide hardware, lumber, gel, tape, office supplies or other expendables.

SPECIAL EFFECTS:

Any pyrotechnic effects will require a permit which will be obtainable on the behalf of the client. Please provide at least two weeks notice along with a diagram showing locations and types of effects intended. The client will also need to provide an MSDS for each effect as well as flame-proofing certificates for all scenery used in the show.

Pyrotechnics and atmospheric effects (CO₂ fog or chemical haze or smoke) will affect our fire alarm sensors and require fire watch personnel. Any open flame or altering or obscuring any fire exit or path to a fire exit, will also require fire watch personnel.

IMPORTANT NOTE:

At no time will any individual not directly connected to the production and familiar with its execution be allowed onstage or backstage. Arrangements should be made for friends and family to meet company members in the lobby. *This is not negotiable.*

Any scenery, curtains, furniture, or flying drops used in a production in our theatres should be either, a) fabricated from materials certified as inherently flame retardant, or b) treated in some fashion with a certified flame retardancy chemical treatment in the methods outlined by the manufacturer of that chemical. We reserve the right to request any applicable certificates, affidavits or receipts indicating such, and the right to deny use of any questionable materials or scenery.



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TECHNICAL LABOR INFORMATION

All labor is provided by the Progress Energy Center for the Performing Arts (PECPA). Crew calls should be supplied to the Production Supervisor as far in advance of the event as possible. There is no full time stage crew; all technicians are scheduled by the Production Supervisor per the client's request and billed accordingly. Unscheduled calls or changes which arise during the production process should be communicated to the Production Supervisor in a timely manner so as to ensure the most qualified personnel are secured. Cancellation of scheduled calls is subject to full labor charges if all attempts to contact crew personnel are unsuccessful.

Calls are scheduled at a four (4) hour minimum and no more than five (5) hours between meal breaks. There is a minimum two (2) hour call back from a meal break on continuous calls. Meal breaks are either a one (1) hour unpaid break, or a half (1/2) hour break that is paid and catered. Fifteen (15) minute breaks are taken at the mid-point of each call. Work cannot be scheduled in overtime without the Production Supervisor's approval.

Overtime (payable at 1 1/2 times the current pay rate) will be assessed for any work done between midnight and 8am, or when the production requires the same person to work more than forty (40) hours in one pay-week that runs from Monday morning until the end of load out Sunday night.

PECPA is owned and operated by the City of Raleigh. To ensure the safety of personnel, patrons and property, no one except City of Raleigh Stage Technicians may operate any house owned equipment. At no time will the failure to fulfill a call allow persons other than City of Raleigh employees to operate any house equipment. PECPA retains the right to approve decorators, contractors or other service personnel employed by the client.

Safety to persons and property is considered the most important rule of consideration. If at any time the well being of staff, patrons or equipment is threatened or jeopardized, it is within the power of the house staff to terminate these actions immediately.



STAGE INFO & MEASUREMENTS

SEATING CAPACITY:

1600 (+147 in choir loft)

LOADING ACCESS:

Two stage-level, 10' x 10' roll-up loading doors, one at street level and one at a 36" truck dock, are located on the west (Salisbury Street) side of the complex, adjacent to the stage house. The loading area is approximately 25' x 25' with access to the stage through the USR double doors, 86" wide.

STAGE DECK:

- Height: 2'-6" from the auditorium floor (Two sets of removable steps access the house directly from the stage)
- Total stage depth: 46'-6"
- Width: Down Stage: 64'-0"
- Up Stage: 45'-0"

The deck is maple flooring, semi-gloss finish. Any attachment into the floor is not permitted.

RISERS:

Please see attached drawing.

The first two rows of risers are made up of 13 arc-shaped platforms that form a semi-circle, 7.5" and 15" high respectively. The third and fourth risers are mechanical lifts with preset heights from 0-30" above the stage floor.

There is a 9'-0" x 11'-6" piano lift to the basement storage level, located down stage center. None of the lifts can be operated during the course of a performance.



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STAGE INFO & MEASUREMENTS

DRESSING ROOMS:

Please see attached drawing.

At the basement level there are four dressing rooms with shelves and clothes racks that seat 3 people each. There are also larger mens and womens dressing rooms that seat 6-12 each. All the dressing rooms have an attached bathroom (but no showers). There is also a large green room.

Loading downstairs is from the stage level via a passenger elevator. The elevator door measures 7'-0" high and 4'-0" wide. The interior is 6'-0" wide and 9'-0" deep. Dry cleaning service can be arranged. There is no washer or dryer.

ADDITIONAL SPACE:

Several multi-purpose rooms exist in the complex. Subject to availability, it is possible to utilize these rooms as offices, additional dressing rooms, rehearsal space or work areas.



AUDIO INFORMATION

Stereo stage stacks, comprised of two EAW KF-400 powered enclosures and one LA-400 sub cabinet per side, are the primary sound source and provide coverage for the floor level (orchestra section). Five Rhenkus-Heinz TRC81/9HO under balcony fills augment the rear floor level of the hall and the two balconies, for a total of fifteen enclosures. Two additional TRC81's, placed on the downstage edge of the stage, serve as center fills.

Each of the side box seating areas contain a Meyer UPM-2P, a total of fourteen enclosures, and the seats beside and behind the stage (choir loft) are covered by a Meyer UPM-1P in each section, for a total of eight. The knee wall of the choir loft also contains sixteen free-floating Tannoy speakers. All speaker groups are processed by Media Matrix and Architectural Acoustics technology.

Front-of-House and monitor mixing is accomplished with a Soundcraft Series Four 32-channel console with 10 aux, 8 group, 8 VCA and 8 matrix capability. The processing rack contains an Ashly Protea 4.24G four-channel master unit and a 4.24S four-channel slave unit, a Klark-Teknik DN-360 two-channel equalizer, two DBX 1066 stereo dynamic compressors, and a Lexicon MPX-1 digital effects processor. Playback is available via CD, MD, cassette or DAT. Eight JBL Cabaret monitor cabinets comprise the foldback system, with a four-way mix readily available and additional mixes possible by adding a separate monitor amp rack.

A full compliment of microphones (including many condensers), stands, mic hardware and direct boxes are available. Meymandi Hall has six wireless C-series Shure microphones, either hand-held or lavalier. Peripheral systems include front-of-house video image backstage; show program and paging in all dressing rooms, green room, rest rooms, lobby, gallery, and donor room; RF-type listening assisted system. Four Schoeps omni-directional condenser mics hang permanently from the ceiling, providing the source for program and LAS as well as a ready recording source.

A remote recording room, with a window to the concert hall and full patching capabilities, is also available. A four-channel Clear-Com system handles communication needs, with stations in all production areas.

Important note:

For complete venue coverage at high decibel levels, a center-flown line array is required. The Center's Sound Department can arrange, with adequate notice, for such outsourced equipment to be installed.



LIGHTING AND POWER

ELECTRICS: Additional Power

Two 100 amp, 120/208 volt, Hubbell #5100 5-pin and sleeve, switched outlets are located in the perimeter hallway DSL, two DSR and two on the grid, up stage center. There is no water pipe ground. Total stage house power and locations:

- 1 - 400 amp – 3 phase company switch USL Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 DSL Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 DSR Hallway
- 2 - 100 amp – 3 phase Hubbell #5100 Grid

In the spot booth are four NEMA L6-30 outlets (30 amp, 240v). City of Raleigh electricians do all connects and disconnects.

Dimming & Control

Dimmers 1-96 (located around the “Ring”) are ETC Sensor, D20E. Dimmers 97-192 (FOH, Balconies, Choir Loft and Stage) are Colortran ENR’s. House lights are ETC Sensor, D20E dimmers 197-288. All positions are wired dimmer per circuit. There is no patch bay, breakout panel, or FOH transfer. The dimmer vault is located on the Upper Choir Loft Level, SR.

DMX and CAT-5 isolation and patching is available down stage right to outlets throughout the concert hall. The house console is ETC’s Express 125, operating version 3.10 software, typically operated from off stage right. All non-dims are operated from off stage right.

The house dimmers should be protected from any DMX source or receiver not provided by the PECPA by means of an optical/electrical isolator.



LIGHTING AND POWER

Dimmer Allocation

Position	Dimmers	Non-Dims	DMX and CAT-5
Ring SL	1-24	1-6	No
Ring US	25-72	1-6	Yes
Ring SR	73-96	1-6	No
First Cove, ± 75°	97-132	7-12	Yes
Second Cove, ± 30°	133-144	7-12	Yes
Upper Balc SL	145-150	19-24	Yes
Upper Balc SR	151-156	19-24	Yes
Lower Balc SL	157-162	19-24	Yes
Lower Balc SR	163-168	19-24	Yes
Choir Loft SL	169-174	none	No
Choir Loft SR	175-180	none	No
Deck SL	181-186	none	No
Deck SR	187-192	none	No

Lighting Instrumentation & Accessories

All instrumentation is equipped with C-clamps, safety cables and gel frames.

•Second Cove	8	Source Four 10°, 575w
•First Cove	24	Source Four 19°, 575w
	4	Source Four 10°, 575w
•Ring SL	11	Source Four 26°, 575w
	11	Source Four 36°, 575w
•Ring US	12	Source Four 26°, 575w
	12	Source Four 36°, 575w
•Ring SR	11	Source Four 26°, 575w
	11	Source Four 36°, 575w



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LIGHTING AND POWER

Some extra 19° and 36° lens tubes may be available depending on the scheduling in the rest of the complex; please check with house Production Supervisor. Other instruments and accessories may also be available.

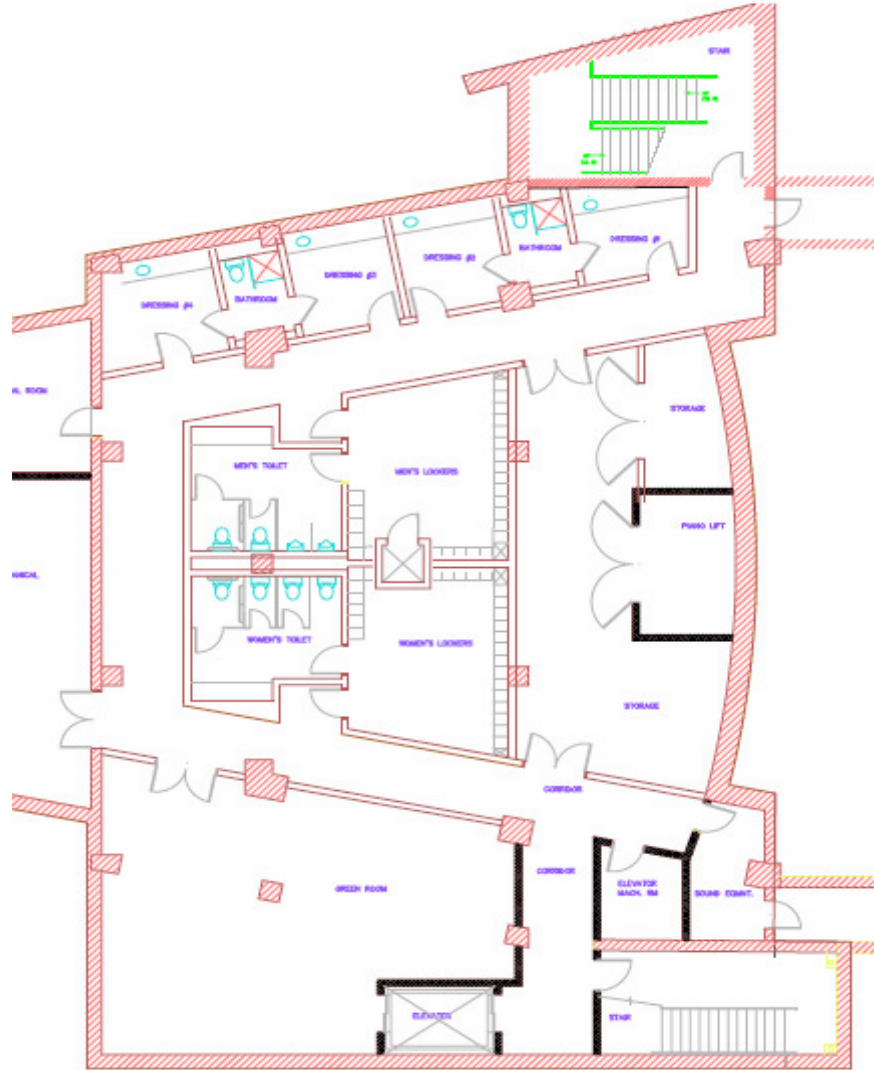
There are two Lycian 1295 3kw xenon followspots and two Source 4 5° units in the spot booth; throw from the spot booth is 95' to the stage, at a 25° angle.

All cable is 12/3 type SO and all connectors are 20 amp, 2P&G stage pin. An assortment of lengths is available.

The house can supply color media, templates, or gaffer's tape with prior arrangement and at additional cost.

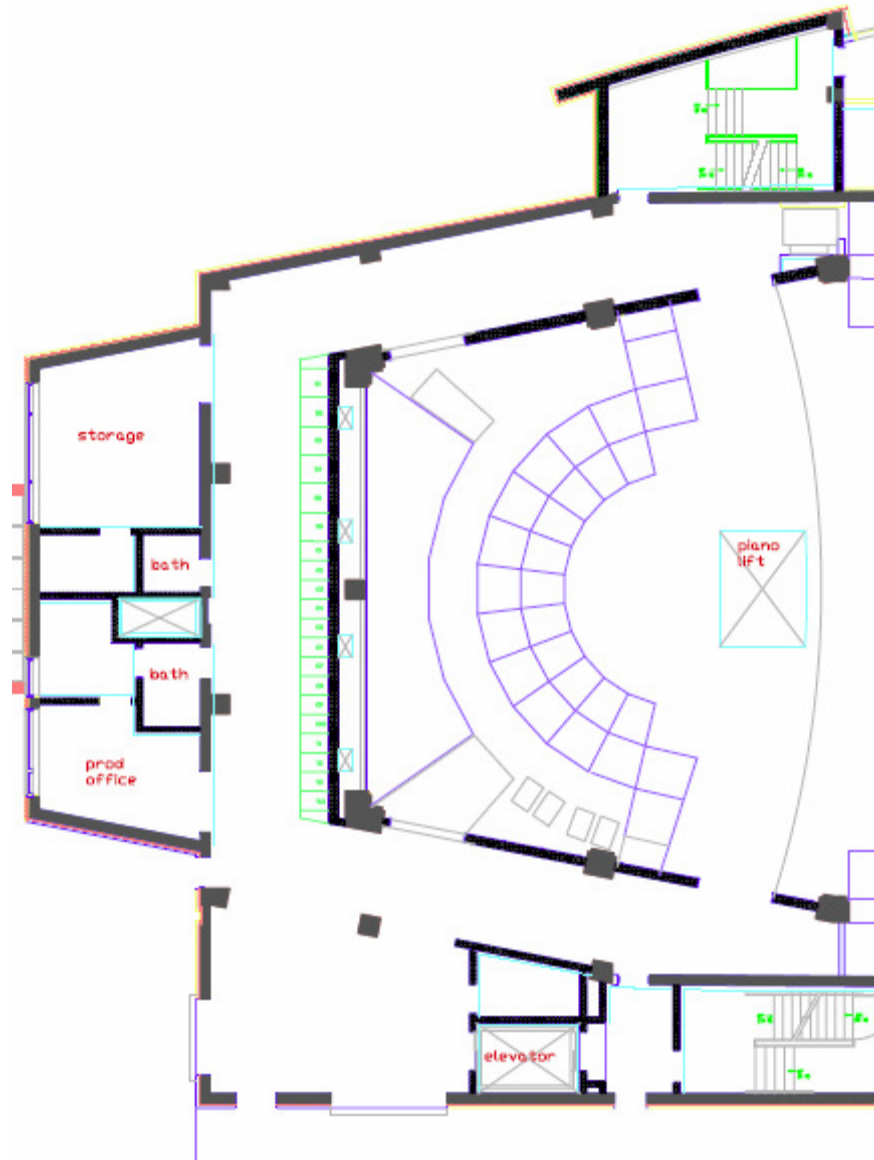


BASEMENT LEVEL DRAWING

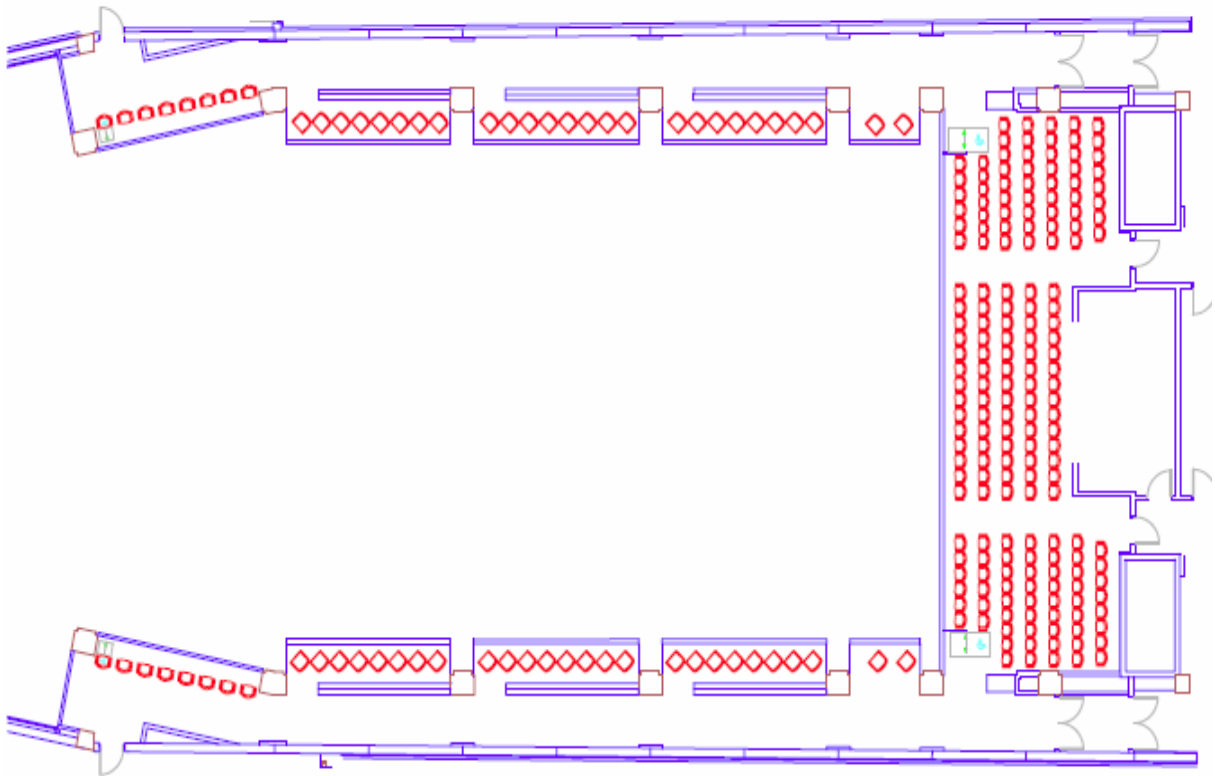




STAGE DRAWING

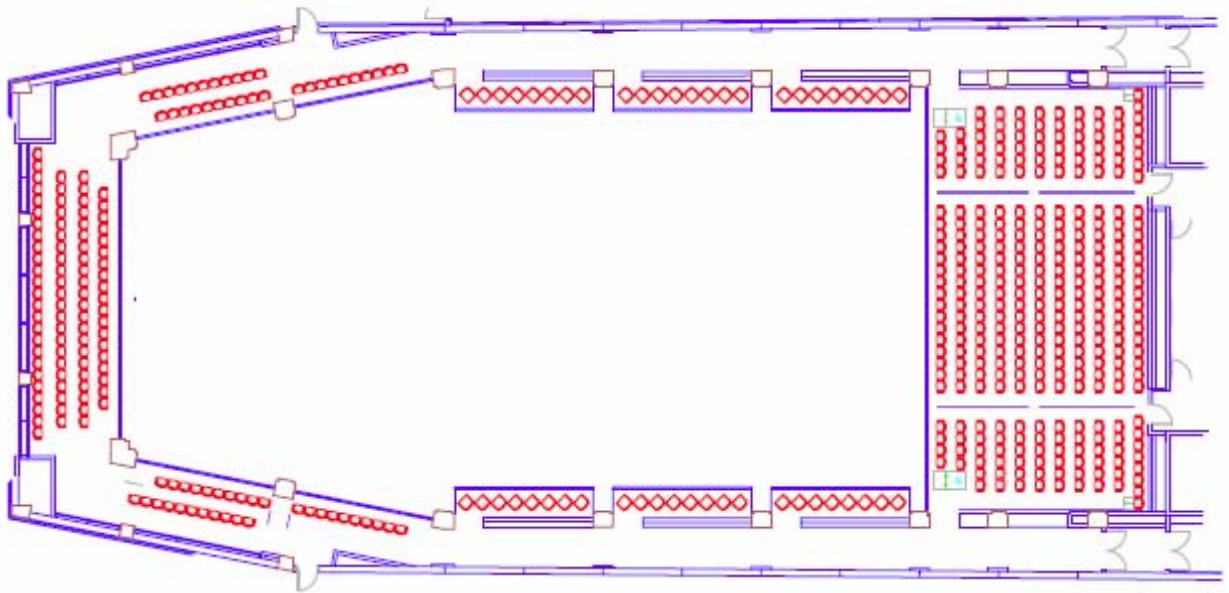


BALCONY SEATING CHART



Second Balcony

BALCONY SEATING CHART



First Balcony

STAGE LEVEL SEATING CHART

